FAMILY GUY

"The Perfect Castaway"

written by

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<u>WRITER'S FIRST DRAFT</u>
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ACT ONE

EXT. QUAHOG DOCK - SUNSET

Boats are unloading at the end of the day.

SANTOS, PASQUAL and PETER stand on the dock as BRIAN, on the boat, lowers the almost empty net. *Note: Santos and Pasqual's dialogue is spoken in Portuguese and subtitled in English.*

SANTOS

It puts a hole in my soul to see how

few fish we caught today.

PASQUAL

We would have done better if the large

man hadn't eaten the bait.

The net opens to reveal three fish which promptly slip through the cracks in the dock.

PETER

I guess the fish just weren't bitin',

eh, guys?

They hear a burst of **cheering.**

ANGLE ON an adjacent boat. **Cheering** men stand around a big load of fish. The next boat over dumps a bigger load from a net and the men from that boat **cheer.** A third boat unloads an enormous whale. The men are silent. The whale **burps** up a huge load of flapping fish. The fishermen **cheer.**

ANGLE ON Peter looking over at the other boats and then back at his pile of nothing. He points at Pasqual and Santos.

PETER (CONT'D)

This is all your fault. It's about

time I made some changes around here.

BRIAN

Peter, you can't blame them for--

PETER

Not now, Brian, I'm in the middle of making a big mistake. (THEN) Where was I? Oh, yeah. You two are fired.

Pasqual and Santos are horrified.

SANTOS

Oh, the shame. Perhaps we should return to Portugal. We have failed as fishermen.

PASQUAL

(NODS) Yes, but at least we bought Yahoo at six and an eighth.

Pasqual and Santos board a huge yacht parked next to Peter's boat. The back reads "I Loves You, Portegi". They are greeted by beautiful WOMEN and SERVANTS **popping** champagne as festive **latin music** plays. The yacht speeds away.

ANGLE ON HENESSEY and his TWO BUDDIES **laughing** as Peter and Brian pass.

HENESSEY

What's the matter, Griffin? Mutiny on the bountiless?

PETER

Screw you, Henessey.

HENESSEY

Looks like you're the one who's screwed.

They **laugh** really hard and then smell something terrible.

HENESSEY (CONT'D)

Aw, man! Was that you?

ANGLE ON Peter walking down the dock with Brian.

HENESSEY'S BUDDY #2 (O.S.)

(GAGGING) It smells like burnt chum!

BRIAN

Nice drive-by.

PETER

Thank you.

INT. CAR - A LITTLE LATER

Peter and Brian are driving home.

PETER

How can I face Lois?

BRIAN

Just tell her the truth.

PETER

(LAUGHS) Yeah, good one. The truth.

(THEN) Oh, you were serious. (THEN) I

don't know, Brian. She's got a

temper. Remember when that Japanese

guy insulted her cooking?

INT. DINING ROOM - NIGHT (FLASHBACK)

LOIS sits at the head of the elongated dining table with Peter, MEG, Brian, and CHRIS. Five JAPANESE BUSINESSMEN sit with them. A JAPANESE BUSINESSMAN at the far end of the table **yells** at Lois in Japanese.

JAPANESE MAN

Gooey ta koko barikichu ba!

Lois runs barefoot down the length of the table (a la Kill Bill Vol. 1), pulls out a sword and chops his head off. Lois yells as blood sprays from the headless man.

LOIS

Now, if any of you sons of bitches got

anything else to say, now's the

freakin' time!

INT. CAR - EVENING (BACK TO SCENE)

BRIAN

Lois is a caring, loving wife.

There's no reason to lie to her.

PETER

That's it, Brian! I'll lie to her.

BRIAN

No, I said not to lie to her.

PETER

So, you think I should lie to her?

BRIAN

Peter, this is the worst selective hearing I've ever--

PETER

So you're saying I should stop at a fish store, buy some fish and pretend I caught them?

BRIAN

(SIGH) Yes. You should buy some fish at a store and pretend you caught them.

Peter holds up a tape recorder and stops it.

PETER

Proof!

BRIAN

Hey! Wait! You can't pin that on me.

Brian looks at the tape recorder.

BRIAN (CONT'D)

Peter, there's no tape in--

PETER

Proof!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Chris and Meg watch TV.

INT. GENERIC HIGH SCHOOL HALLWAY - DAY (ON TV)

Two lifeless twelve-year-old Canadian girls hold books.

BETHANY

I can't believe it, eh?

MILDRED

It's true. I'm pregnant again.

BETHANY

Again?

MILDRED

Again.

BETHANY

Again?

Freeze frame with the words "Degrassi Jr. High: Yet Another Generation."

ANNOUNCER (V.O.)

We'll return to Canadian Television's

favorite teen porn opera after this

endless telethon.

INT. GRIFFINS' LIVING ROOM - CONTINOUS

CHRIS

Public television sucks.

MEG

Then change it, stupid.

CHRIS

I'm not stupid! I watch public television!

Lois enters holding STEWIE.

LOIS

Kids, stop fighting. We only have two channels now, so make the best of it.

STEWIE

I say, who the hell is this ninny on my diapers?

LOIS

Stewie, don't you like Pepe?

STEWIE

Who in blazes is Pepe?

LOIS

Mommy can't afford regular diapers, so she had to buy you the bodega brand.

CHRIS

(LAUGHS) Stewie makes poopoo with Pepe.

STEWIE

(OVERJOYED) My! That's very clever, Chris. What is that? Is it Ogden Nash? Hmmm? Hmmm?

Chris stares blankly.

STEWIE (CONT'D)

Sarcasm is completely wasted on you.

Peter and Brian enter with bags of food.

PETER

I've got dinner. KFC.

CHRIS

(PUMPS FIST) Way to go, Dad!

LOIS

But Wednesday is usually fresh catch night.

PETER

Lois, I'm not gonna lie to you.

Peter nods to Brian.

PETER (CONT'D)

The ocean was closed today.

Brian shakes his head.

LOIS

Closed? How? Why?

PETER

Uh... maintenance.

LOIS

So, where were you all day?

PETER

(STUMPED) France.

LOIS

What? Peter, what's going on?

PETER

Je ne comprends pas. Arrivederci.

Hasta la vista. Diplomatic immunity.

Peter holds up his wallet. Pictures of the family unfold. Peter leaves.

BRIAN

I'll explain over cornbread.

INT. THE DRUNKEN CLAM - NIGHT

Peter stands at the bar addressing HORACE.

PETER

Horace, put a beer on my tab, will ya?

HORACE

Sorry, Peter. Your tab's full.

Horace walks away. Peter notices some unfinished glasses on the bar. He stealthily pours them into one glass, then takes a glass away from a WOMAN mid-sip.

SIPPING WOMAN

Hey!

PETER

Oh, I'm sorry.

The woman glares at Peter. He smiles, then pours her drink into his. A beat. He hands her the empty glass and exits.

ANGLE ON CLEVELAND, JOE, and QUAGMIRE who sit in a booth. Peter joins them mid-conversation.

QUAGMIRE

So, I told her, you wanna see something impressive, check out my "eight and a half."

CLEVELAND

Honestly, I prefer Fellini's earlier work. (THEN) Hey, Peter, are you wearing lipstick?

PETER

Nope, my glass is. I'm hard up for cash, so I had to improvise.

Peter pulls a wet cigarette butt out of his mouth.

PETER (CONT'D)

Ew. Cigarette butt.

JOE

Wow, things are that bad?

PETER

Yeah, and I lost my crew today.

Peter takes a swig then pulls something from his mouth.

PETER (CONT'D)

Yuk.

QUAGMIRE

Cigar?

PETER

Nope, finger. (THROWS THE FINGER ASIDE) What am I gonna do? If I don't bring home a load of fish soon, I'll lose everything.

SEAMUS (O.S.)

If it's fish you want...

Out of the shadows emerges the peg-legged and peg-armed SEAMUS.

SEAMUS (CONT'D)

The Phlegmish Cap is where you'll find them. I've seen fish. More fish than you can imagine. Fish as far as the eye can see. Lots and lots of fish.

PETER

Geez, could this guy say the word 'fish' any more? (THEN) So, where is this Phlegmish cap?

Seamus takes one peg arm and pulls down a map from the other peg arm.

SEAMUS

Thar.

CLOSE ON a map detailing the Phlegmish Cap.

SEAMUS (CONT'D)

But beware, no man has ever returned from the Phlegmish cap.

PETER

You just said you went there.

SEAMUS

Don't nitpick.

Seamus pulls on the map to go back up, but it won't roll up.

SEAMUS (CONT'D)

Damn. I pulled it too far.

Seamus flaps his arm in a circle to wind the map around it and walks away.

PETER

Listen to that. I get the tip of a lifetime and I have no crew.

JOE

Sure you do. We'll go with you.

PETER

Really? You mean it?

QUAGMIRE

Why not? It might make for an exciting episode... in our lives.

CLEVELAND

Last time I went on your boat, I wound up getting divorced. I love that boat.

The guys clink glasses.

EXT. DOCK - DAY

Joe, Peter, Quagmire, BONNIE, CLEVELAND JR., LORETTA, Lois and Cleveland are present. Cleveland Jr. jumps up and down in front of an angry, arms-crossed Loretta.

CLEVELAND

Daddy go fishing. Daddy go fishing.

Cleveland kneels down.

CLEVELAND (CONT'D)

Now, you be good and listen to your mother. (LEANING IN) Just don't believe a word she says.

Bonnie kisses Joe, then grimaces and bends over slightly.

BONNIE

Uh, oh. I'm having a contraction.

JOE

Really? Should I stay?

BONNIE

No. It'll keep till you get back.

Peter hugs Lois.

LOIS

Peter, I'm getting a bad feeling about this trip.

PETER

You and your feelings. Remember when your mother burnt her hand in Oregon and the same moment, three thousand miles away you felt a sharp pain in your wrist? Coincidence? Or does it tell us something about the mysteries of human nature? Time Life presents--

LOIS

Peter, for the last time, I'm not buying any more books from you.

PETER

Fine. But where will you be when the Queen of England stops by and you don't have the book about the guy who shot another guy for snoring? Screwed. That's where. (KISSES LOIS) Love you.

INT. BOAT - NIGHT

ANGLE ON Quagmire, Joe and Cleveland eating dinner. A lantern keeps swinging back and forth in front of them.

CLEVELAND

I think I might be getting seasick.

QUAGMIRE

Yeah, I'm feeling nauseous myself.

JOE

Yo, Peter, quit it.

WIDEN TO REVEAL Peter laughs while dangling a lamp back and forth. He sits.

PETER

Hey, hey, remember that scene in "Jaws" where they're eating dinner and comparing scars?

JOE

(EXCITED) Yeah, and the little Jewish guy points to his chest where a girl broke his heart.

Cleveland shakes his head.

CLEVELAND

His wealth couldn't buy him love.

PETER

Yeah, yeah. That was great. Or how about when they're chasing the shark and suddenly the music goes all happy. Like the shark's their friend and they're playing tag.

CLEVELAND

Ollie-ollie-oxen-free!

They all **laugh** except for Quagmire.

JOE

What's with you, Glenn?

QUAGMIRE

I never saw it.

PETER

You've never seen "Jaws"? You're kidding, right?

QUAGMIRE

No. My mom said it would give me nightmares.

JOE

So, what did she let you watch?

INT. QUAGMIRE'S MOM'S TRAILER HOME - (FLASHBACK)

A ten-year-old Quagmire is playing a game of "Johnny Whoops" on his fingers, where he counts his fingers with his other index finger and then does a **whoops noise** down to the thumb.

YOUNG QUAGMIRE

Johnny, Johnny, Johnny, Johnny,

Whoops, Johnny, Whoops, Johnny,

Johnny, Johnny, Johnny. Awright.

QUAGMIRE'S MOM enters in daisy dukes and big bobble earrings. She's very made up and her hair is huge. DUTCH, her biker boyfriend, follows and pinches her backside.

DUTCH

You look finer than a whore on pay

day.

QUAGMIRE'S MOM

(GIGGLES) Oh, hush, smooth talker.

(THEN) If you get hungered, Glenn,

there's some fluff in the icebox.

Dutch leans in to young Quagmire and winks.

DUTCH

Go ahead and check out the Betamax.

They leave Young Quagmire alone. He turns on the betamax. Porn music plays. Young Quagmire's looks astounded, then looks at his crotch.

YOUNG QUAGMIRE

Giggity? (THEN, SMILING) Giggity!

EXT./ESTAB. BOAT AT SEA - MORNING

The boat is moving and then runs aground in the middle of the ocean with a **scraping** sound.

INT. BOAT AT SEA - SAME

The guys are jolted as the boat stops.

QUAGMIRE

We've stopped.

PETER

This is just great.

The wind blows Peter's hat off into the ocean.

PETER (CONT'D)

(WORRIED) Oh, no! My hat!

Peter jumps out and runs on top of the water. He grabs his hat and runs back.

CLEVELAND

Peter! You walked on water!

PETER

No, I didn't. I just ran on top of the fish. (REALIZING) Holy crap! We've run aground on fish!

The guys cheer.

EXT. BOAT AT SEA - DAY (MONTAGE)

1) The guys are pulling in the line full of fish (a la "The Perfect Storm")

2) A huge swordfish jumps out of the water in an arc followed by Joe in his wheelchair holding a fishing rod.

3) Charlie the Tuna tries to sneak on board.

PETER

And where do you think you're going?

CHARLIE THE TUNA

Hey, man. Can I come on board? I've got opera tickets.

PETER

Sorry, Charlie. Starkist wants tuna that tastes good, not tuna with good taste.

Charlie sulks away.

4) Cleveland packs fish on ice inside the boat. The space is full of fish.

CLEVELAND

(YELLING) We're full up! No more! No more!

INT. GRIFFIN HOUSE - NIGHT

Lois and Brian watch TV as Stewie eats from a can with his finger.

INT. CHANNEL 5 NEWS DESK - CONTINUOUS (ON TV)

TOM and DIANE sit at the news desk.

DIANE

Coming up, "Poor People: Who are they and what do they want?" But first, this weather alert.

TOM TUCKER

A category five hurricane is passing between us and the Phlegmish Cap. It promises to bring flooding, high winds, and a chance of hail. Of course, if I were an overpaid, under-qualified minority weatherman, I might just say, "Deys a big ass storm comin'."

ANGLE ON a pissed off OLLIE WILLIAMS who stands in front of a map which has the words "Big Ass Storm."

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Stewie shows disgust as he eats food out of a can with his finger.

LOIS

Peter. Brian, can you--

Brian mans an elaborate computer weather monitor.

BRIAN

Already on it. (TO RECEIVER) Shepherd to Lost Sheep. Shepherd to Lost Sheep.

SFX: Static.

PETER (O.S.)

Shepherd to Lost Sheep. Come back. (TO LOIS) Nothing.

Brian looks at a computer generated map.

CLOSE ON map with swirling cloud formations. Brian moves his paw around on the display.

BRIAN (O.S.)

If my calculations are right, they would be around here --

ANGLE ON Brian.

BRIAN (CONT'D)

Oh no! That's the mouth of the monster!

Stewie throws the empty can of food.

STEWIE

Yes, well if somebody doesn't put some brand name food in this mouth, I'll show you a monster.

SLOW ZOOM IN on storm swirl on map.

LOIS (O.S.)

(QUIETLY) Be safe, Peter. Be safe.

SFX: Dramatic sting.

EXT. BOAT AT SEA - MOMENTS LATER

CLOSE ON each of the guys' faces. They look nervous.

JOE

You can do this, Peter.

CLEVELAND

Keep it level.

QUAGMIRE

(COVERING HIS EYES) I can't look.

Peter narrows his eyes.

WIDEN TO REVEAL Peter is holding a lifesaver like a frisbee. He throws it.

ANGLE ON an upright swordfish that has three lifesavers over its sword. Peter's rings it.

PETER

Yes! Four in a row.

QUAGMIRE

Way to go.

CLEVELAND

You get better the more you drink.

PETER

Yeah. Alcohol is my armor and right now I'm pretty much invincible. (BEAT) Hey, what are you doing here?

WIDEN TO REVEAL DEATH standing on board.

DEATH

Me? Oh, I'm a little early, but I thought this would be fun to watch.

PETER

The game?

DEATH

No. That.

Death points. The four guys then look over.

ANGLE ON a hundred-foot swell that looms above the boat. The guys **scream** as the swell swallows the boat.

DISSOLVE TO:

EXT./ESTAB. SEA - NEXT MORNING

In a patch of calm water, Peter's beaten boat drifts in.

INT. BOAT AT SEA - SAME

Peter wakes up and goes out on deck.

PETER

Hey, guys.

The other three guys come out rubbing their wounds. They all look worse for wear.

PETER (CONT'D)

Can you believe this piece of crap held up against the best nature could throw at it? (GLOATING) Nice try, nature.

JOE

Peter, the radio's dead.

PETER

Doesn't matter. We're alive.

QUAGMIRE

We lost all the fish.

PETER

We'll catch more.

CLEVELAND

The beer's gone.

PETER

What?! Damn you, nature! You foul, motherf--

CLEVELAND

Peter. I'm just playin'. We still got plenty of beer.

Cleveland hands him a bottle of beer.

CLEVELAND (CONT'D)

But we did lose the opener.

PETER

(SCREAMING) You tricky son of a bitch!

JOE

Peter, just open it on the console.

PETER

(PONDERS) That's a great idea, Joe.

Peter goes over to the console and **smacks** four beers open, creating a small crack in the console that gets bigger each time he hits it. Peter hands out the opened beers.

PETER (CONT'D)

Here's to survival.

They all **clink glasses**. The sound wave makes the crack in the console expand, breaking the ship in half.

PETER (CONT'D)

Oh, crap.

The boat sinks.

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFIN'S HOUSE - DAY

INT. GRIFFIN'S LIVING ROOM - SAME

Lois, Meg, Chris, Brian and Stewie watch TV.

INT. CHANNEL 5 NEWS - CONTINUOUS (ON TV)

Tom and Diane sit at the desk.

DIANE

Still no sign of survivors as crews find only bits of wreckage.

As Tom speaks, a corner computer-generated image of a man who looks like Peter is shown floating in water.

TOM TUCKER

Our digital re-enactment department has projected what might have happened to anyone in the shark infested waters.

ANGLE ON the digital video showing two sharks attacking. They take big bites and then swim away.

TOM TUCKER (O.S.) (CONT'D)

(ACTING) Oh, this water's so cold, but at least I'm alive. Oh, no! Sharks! Ow! The pain! The pain! Merciful heavens! Please kill me! Arghhhh!

SFX: Splashing water.

The sharks go away and then smaller sharks eat at the flesh.

TOM TUCKER (O.S.) (CONT'D)

Oh... Thank God, they've gone away. I guess I'll be -- Oh, no! Here they come some more! Please! For the love of mercy, someone end this horrific...

ANGLE ON Tom slapping a tub of water and acting this out, then realizing he's on camera.

TOM TUCKER (CONT'D)

--nightmare!... Please, sweet Jupiter above... (EMBARRASSED, THEN COMPOSED) However, this is only speculation.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

STEWIE

You know, that computer man bears a striking likeness to Pe--

Brian puts his paw over Stewie's mouth. Stewie gasps and finally breaks free.

STEWIE (CONT'D)

(SPITS) Egh! I say, were you digging over a septic tank or something?

Stewie licks his own arm to get the taste off.

EXT. SEA - DAY

The four guys are floating in the water holding on to a raft made up of connected blowup dolls.

CLEVELAND

Wow. That's pretty lucky that you packed so many blowup dolls, Quagmire.

QUAGMIRE

You'd be surprised. The slightest prick will pop these things.

PETER

Hey, I've been meaning to ask you, how come this doll comes with a 9 inch-

QUAGMIRE

(QUICKLY) That's a rudder. So it goes straight... very straight.

JOE

Are my eyes deceiving me or is that what I think it is?

PETER

(INDIGNANT) Oh, what, you've never seen a black person swim? Well, for your information, some of them can. And they can do lots of other stuff, like go to the movies without talking to the screen, and sit at the front of a bus without having to drive it, and some of them have even become wealthy selling liquor to their own people--

JOE

No, Peter. Look. There's an island.

Peter looks.

PETER

Holy crap, you're right.

JOE

Hang on guys.

Joe starts spinning his wheels underwater, propelling the guys towards a nearby island.

EXT./ESTAB. ISLAND - LATER

EXT. STRAW HUT - MOMENTS LATER

Peter and Quagmire stand outside an abandoned hut.

PETER

Huh. Looks like someone lived here.

INT. STRAW HUT - CONTINUOUS

Peter and Quagmire enter. The still-clothed SKELETONS OF GILLIGAN AND SKIPPER are in hammocks, one on top of the other. The Skipper is hitting Gilligan with his hat.

Gilligan's hands cover his head. Quagmire takes Gilligan's hat. The skull falls out. Quagmire puts the hat on.

QUAGMIRE

I got top bunk.

Peter rips the Skipper's arm off and hits Quagmire in the head with the hat.

PETER

Not so fast, little buddy.

Peter puts the hat on his head. He then scratches his backside with the hand of the skeleton.

PETER (CONT'D)

Sweet.

EXT. HIGH CLEARING ON ISLAND - CONTINUOUS

Joe and Quagmire come to a clearing. Joe sees a boat down below.

JOE

36 Hey, look. A boat. 36

EXT. GRIFFINS' HOUSE - DAY

The Channel Five newsvan is parked out front as TRICIA TAKANAWA reports from the Griffins' lawn.

TRICIA TAKANAWA

I'm standing on a lawn of sadness,

watered by tears of regret, loss and

scattered showers. It has been five

days since residents here lost contact

with four of its favorite sons and,

now, their neighbors fear the worst.

Tricia turns to MORT GOLDMAN.

MORT

They were my only friends and I don't

make friends easily.

(MORE)

MORT (CONT'D)

They were also good customers of Goldman's Pharmacy. Once again, that's Goldman's Pharmacy.

Tricia turns to HERBERT. In the background, two OFFICIALS, one carrying a box, enter the GRIFFINS' front door.

HERBERT

I feel terrible for their children. It's important for young, handsome boys to have a grown man around.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

The Officials talk to the family.

OFFICIAL #1

We've found these in the area where your husband's boat was last reported.

Lois starts pulling out objects. First a picture frame.

LOIS

(IN DENIAL) Well, this could be anyone's picture of Peter as Yum Yum in The Mikado.

CLOSE ON an image of Peter with dressed as an Asian woman covering his mouth with a fan.

Lois pulls out a letter.

LOIS (CONT'D)

This could be anyone's notarized farewell letter from Peter dated five days ago.

Pulls out a Stretch Armstrong doll.

LOIS (CONT'D)

Stretch Armstrong. (BREAKING DOWN) Oh, Peter!

Brian and the kids grab at the Stretch Armstrong appendages and pull in separate directions.

MEG/CHRIS/BRIAN

Oh, no, Dad! / Dad, why? / I can't believe it.

LOIS

Kids, please, stop it!

They release the appendages which slowly contract, twisting.

OFFICIAL #1

I know it looks bleak, but don't give up hope, Mrs. Griffin, or whatever your new name will be. We won't rest until we are satisfied your husband is dead.

The officials leave.

DISSOLVE TO:

EXT. WOODED AREA - A LITTLE LATER

Peter and Cleveland are walking. Cleveland scratches his arm.

CLEVELAND

Ouch! Darn mosquitoes!

PETER

Yeah, they're pretty bad.

CLEVELAND

I wish we had some Deep Woods "Off!" bug spray. For bugs at their worst, you can't beat Off.

PETER

Woah. That sounds like a challenge.

CLEVELAND

If you think you can beat Off, I'd love to see you try.

PETER

I can beat Off with my bare hand.

Quagmire runs in.

QUAGMIRE

Hey, guys. Joe found a boat. C'mon.

EXT./ESTAB. DOCK - DAY

PEOPLE are assembled on the dock.

EXT. DOCK - SAME

ADAM WEST stands at a podium.

ADAM WEST

We gather today to remember those brave Quahog men who lost their lives and in honor of their memory, I am renaming this the Adam West Ocean.

VOICE FROM CROWD

Hey, he can't rename the Atlantic Ocean.

ADAM WEST

(ANGRY) Have that man removed, placed in a tiny metal box, and wrapped in hannukah paper. (THEN) And now to place this memorial plaque.

Adam West takes a metal plaque and places it carefully on the ocean. It immediately sinks.

ADAM WEST (CONT'D)

There we go. May they rest in peace.

ANGLE ON Bonnie crying.

BONNIE

Joe. My poor, sweet Joe! Why? Why?

ANGLE ON CLEVELAND'S MOM who is wailing.

CLEVELAND'S MOM

My baby... Why, Lord? Why?

She collapses into the arms of two young black men in suits.

ANGLE ON Long Armed man (from ACX-STUCK TOGETHER, TORN APART)

LONG ARMED MAN

Why, God? Why? Why such long arms?

Long Armed Man reaches up out of frame and pulls down God.

GOD

Dude, let go. (GIGGLES) Hey, that tickles.

ANGLE ON the Griffins, all dressed in black.

STEWIE

This is all so trite. I mean, so what? So the fat man's gone forever and never coming back. (MISTY) Ever.

Stewie's eyes get watery.

LOIS

We're all sad, Stewie.

STEWIE

I'm not sad. I have an allergy. (BREAKING) Don't look at me!

Stewie hides his face in Lois' leg.

EXT. BEACH - EVENING

The guys stand together next to a fire.

CLEVELAND

Wow, Peter. How did you make this?

WIDEN TO REVEAL huge burning letters that spell "RESCUE".

PETER

Simple. I just chopped up that boat Joe found.

JOE

Peter, that was our ticket home.

PETER

Tut, tut. <u>This</u> is our ticket home. See?

Peter points to a small plane in the sky.

INT. SMALL PLANE COCKPIT - CONTINUOUS

Two PILOTS sit side by side as one notices the fire.

PILOT #1

Hey, look at that! Oh, wow. (TO PILOT #2) You remembered my birthday?

PILOT #2

Uh... sure did, Roscoe.

EXT. BEACH - CONTINUOUS

The guys watch as the plane flies away.

QUAGMIRE

How did you get the fire started?

PETER

Simple. I took the radio from the boat and rewired it to explode.

QUAGMIRE

Oh.

The guys watch the plane disappear into the distance.

BLACK BACKGROUND

Chyron reads: "Many months later"

EXT. SHALLOW WATER - DAY

A fish makes its way into frame and is soon struck by a spear.

Pull back (a la Cast Away) to reveal a slim and bearded Peter standing BARELY CLOTHED on a nearby rock.

PETER

Nailed him!

EXT. ISLAND - DAY - MOMENTS LATER

The guys are sitting around exhausted and depressed. They all are skinny, have beards and long hair. Quagmire's beard is very spotty. Peter enters with the speared fish.

PETER

Come and get it.

CLEVELAND

I'm sick of eating fish all the time.

QUAGMIRE

(ANGRY) Yeah, you're the whole reason we're stuck here. I'm sick of making love to coconuts and pineapples and conch shells and driftwood and rock clusters and coral formations and--

Peter walks away.

JOE

I can't take much more of this.

QUAGMIRE

Me neither.

CLEVELAND

I'm going so crazy, I'm seeing people.

Jeff Probst enters.

JOE

Jeff Probst? What are you doing here?

JEFF PROBST

We're using this island for our next season of Survivor.

CLEVELAND

Wow, our island. What are the chances?

JEFF PROBST

Pretty good. In fact, this is the only place on earth we haven't been. So, look, if you don't mind, we need you to clear out. There's a boat--

Jeff Probst is pierced with a spear and collapses.

PETER

Nailed him!

JOE

What are you doing?

PETER

You said you were sick of fish.

Jeff Probst **moans.**

QUAGMIRE

He's our ticket out of here.

PETER

Oops. Sorry, buddy. Can you help us?

JEFF PROBST

(STRAINING) There's a nearby cruise ship headed back to Boston.

PETER

Ooh, I love cruise ships. Except the last one I was on was full of liars.

EXT. USS ABRAHAM LINCOLN - DAY (FLASHBACK)

A sign reads "Mission Accomplished." The TROOPS are gathered topside to listen to President Bush speak.

BUSH

In the battle of Iraq, the United

States and our allies have prevailed.

SFX: Applause.

ANGLE ON an angry Peter in uniform.

PETER

Hey, they said we were gonna have

lunch before the speech.

EXT. ISLAND - (BACK TO PRESENT)

PETER

If there's anything we can ever do for

you, let us know.

Peter pulls his spear out of Jeff Probst, who **groans.** The guys leave Jeff Probst face down on the ground.

JEFF PROBST

Help! My spine! This is the only

thing I know how to do.

EXT./ESTAB BOSTON DOCK - DAY (BACK TO PRESENT)

The giant cruise ship is at the dock.

SFX: Boat whistle.

EXT. BOSTON DOCK - SAME

The guys exit the cruise ship. They look like their regular selves again as they walk by CAPTAIN STUBING and VICKI.

PETER

The buffet was great.

CLEVELAND

I liked the comedian. (GIGGLES) Men

and women really <u>are</u> different.

A WOMAN PASSENGER approaches Captain Stubing.

WOMAN PASSENGER

Well, Meryl, aren't you going to kiss me goodbye?

VICKI

My dad hasn't kissed anyone since mom died.

WOMAN PASSENGER

Oh.

Woman leaves. Stubing turns violently towards Vicki.

CAPT. STUBING

You cockblock me once more and I'll drown you like your mother.

INT. GRIFFINS' LIVING ROOM - LATER

Peter walks in.

PETER

Lois, I'm home.

LOIS (O.S.)

Peter?!

Lois runs in and hugs Peter hard.

LOIS (CONT'D)

My sweet, dear Peter. (HUGS AGAIN) Thank heavens, you're alive. We'd given up hope. What happened?

PETER

Eh. (SHRUGS) Storm. Boat sank. Stranded on an island. What's for dinner?

LOIS

Brisket. You were stranded? That's awful!

PETER

Yeah, but it was still better than the time I got stranded at the drive-in.

EXT./ESTAB. DRIVE-IN THEATER - NIGHT (FLASHBACK)

INT. CAR - SAME (FLASHBACK)

Peter is in the driver's seat dressed in a leather jacket and his hair is gelled back, like Travolta in Grease. He leans over towards the open door and yells.

PETER

Sandy! Sandy!

An emotionally crushed Peter gets out of his car and sings in front of the screen, creating a huge shadow.

PETER (CONT'D)

STRANDED AT THE DRIVE-IN

VOICE #1

Down in front!

PETER

BRANDED A FOOL.

Lights flash and horns honk.

PETER (CONT'D)

WHAT WILL THEY SAY...

VOICE #2

You're ruining my memory of Grease!

PETER

MONDAY AT SCHOOL.

VOICE #1

No wonder she left you, you fat piece of-- (CAR HONK).

INT. GRIFFINS' LIVING ROOM - (BACK TO PRESENT)

LOIS

Peter, it's so wonderful you're alive, but... but there's something I gotta tell you. (THEN) I got remarried.

PETER

(LAUGHS) Very funny. Where's the camera? Huh? What am I, being Punk'd? Or X'd? Or Zonk'd? Or Boop'd? Or--

LOIS

It's no joke, Peter. I remarried.

PETER

Remarried?! To who?!

Brian enters wearing a tie and hat.

BRIAN

Honey, I'm home.

A beat.

PETER

So, who'd you remarry?

END OF ACT TWO

ACT THREE

INT. GRIFFINS' LIVING ROOM - NIGHT

The family is seated around Peter.

MEG

Wow, I can't believe Dad's back.

CHRIS

This is just like that sitcom where there are two dads. Except nobody's laughing. No wait. It's the same.

STEWIE

(TO BRIAN) I told you if my real dad came back he'd beat you up. Well, get ready. (TO PETER) Beat him up. Beat him up good!

BRIAN

Meg, take Stewie upstairs, will you?

STEWIE

You will rue the day that man came back into this house. Yes, rue indeed. (THINKS) So, however one rues, that's what you should start doing. (THINKS) Ruing.

Meg goes upstairs with Stewie.

CHRIS

I gotta do my homework. I have an 82 average to uphold. See you later, Dads.

Chris leaves.

BRIAN

Peter, we're all so happy you're alive. I know this situation is awkward, but I hope we can make the best of it.

Peter stares at Brian.

BRIAN (CONT'D)

(UNCOMFORTABLE) So, please stay as long as you like. The couch folds out. Here's the remote... (NERVOUS LAUGH) but you know how that works.

Peter continues to stare. Brian fake yawns.

BRIAN (CONT'D)

Yeah, I'm bushed. You and Lois probably want to catch up. (BEAT) So, uh, I'll just head up.

Brian stands and gently punches Peter's shoulder.

BRIAN (CONT'D)

Good to have you back. (BEAT) All right, then.

Peter and Lois watch Brian go up the stairs.

BRIAN (CONT'D)

Uh... good night.

Brian leaves.

PETER

That's just great. You married my best friend. How could you? I could never think of marrying anyone else

LOIS

Oh, yeah? What about the time I left to get milk and came back twenty minutes late?

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

CHYRON: 14 YEARS EARLIER.

Peter has his arm around CAROL (Lois's sister) on the couch.

PETER

So, look if you're not seeing anyone seriously...

Lois enters. She is pregnant, holding a grocery bag under one arm and a little Meg in the other.

LOIS

Hey, Sis. What are you doing here?

Peter pushes Carol off the couch.

PETER

(QUICKLY) Nothing happened.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO PRESENT)

PETER

That's called a contingency plan, Lois. And outside of a weekend of picking blueberries, I didn't pursue it.

LOIS

Peter, no one did this to hurt you.

PETER

So, what are you now? Mrs. Lois Pewtershmidt Griffin Griffin?

LOIS

No, it's just Lois Pewtershmidt Griffin.

PETER

Oh my God! You dropped my name?

LOIS

We thought you were dead.

PETER

But I'm not, so just get a divorce and everything will be back to normal.

LOIS

Peter, it's not that easy. I owe Brian a lot. He really saved us. He's been great with the kids. Chris is doing better in school, Meg made a friend, and even Stewie finally came around after some initial problems.

INT. KITCHEN - NIGHT (FLASHBACK)

Brian and Stewie are eating dinner (a la Kramer vs. Kramer).

STEWIE

Phhhlp! This is terrible.

BRIAN

You had it last week and you said you loved it. Now eat your Salisbury Steak. Where are you going?

Stewie **drags** a chair over to the fridge.

BRIAN (CONT'D)

You better not be getting that ice cream or you will be in big trouble.

Stewie gets the ice cream out of the freezer.

BRIAN (CONT'D)

I'm warning you.

Stewie gets back to the table and digs a spoonful.

BRIAN (CONT'D)

Don't you put that in your mouth.

Don't you dare. I am not going to say

it again. I am not going to say it--

Stewie puts the ice cream in his mouth. Brian punches Stewie hard and knocks him to the floor. Stewie is livid.

STEWIE

Och! How dare you hit me?!

BRIAN

It's not like you're my real kid.

INT. GRIFFINS' LIVING ROOM - (BACK TO SCENE)

PETER

Fine. I can see I'm no longer needed

here. If anyone wants me, I'll be at

the Clam.

Peter leaves.

LOIS

(SAD) Oh, Peter.

INT. DRUNKEN CLAM - NIGHT

Peter is sitting around a table with the guys. Horace serves them drinks.

PETER

I tell you, guys. Lois and Brian

together was the worst thing I've ever

seen. Except for maybe that last

Matthew Perry movie... or whatever

he's shooting now.

CLEVELAND

You can't blame them. They thought you were dead. We even thought we were dead. Remember? We buried ourselves in the sand.

PETER

That was for our music video.

EXT. BEACH - DAY (FLASHBACK)

Peter walks on the beach singing Huey Lewis' "If This Is It."

PETER

OR MAKE ME WANNA STAY, IF THIS IS IT

Joe, Quagmire and Cleveland are buried in the sand with only their heads showing. They sing.

JOE/CLEVELAND/QUAGMIRE

DOO WOP

PETER

PLEASE LET ME KNOW, I WANNA KNOW

ANGLE ON the guys heads rocking back and forth as a wave comes over them. When the wave pulls back, there is only smoothed sand.

INT. DRUNKEN CLAM - (BACK TO PRESENT)

JOE

Thank God my beautiful pregnant wife waited for me. I couldn't handle what you're going through, Peter.

QUAGMIRE

Being a bachelor ain't so bad. Since the island, I've gotten more tail than a--

A BEAUTIFUL WOMAN walks by and grabs Quagmire's face and kisses him deeply.

QUAGMIRE (CONT'D)

Woah! See what I mean?

CLEVELAND

It's true, Peter. I've been tappin' a few asses myself.

PETER

Look, thanks for the encouragement, but there's only one woman for me.

JOE

Well, if that's how you feel, then you better win her back.

PETER

How? Brian's got a good job, a bright future, and Lois loves him. And I love Lois. More than cheeseburgers, nachos and pizza combined.

JOE

Remember how you built a palm tree replica of the bar from Archie Bunker's Place remind to us there was something even more depressing than that island?

PETER

Yeah, so?

CLEVELAND

Well, if you did that for us, who knows what you're capable of doing to get Lois back.

PETER

You're right, Joe! I'm gonna go get my wife back. Right now!

A PIZZA DELIVERY GUY brings over a messy glop on a tray.

PIZZA DELIVERY GUY

One nacho cheeseburger pizza.

PETER

Eh... she's probably sleeping. I'll see her tomorrow.

Peter eats.

EXT. GRIFFINS' HOUSE - NEXT MORNING

Brian leaves for work.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter pulls the curtains back to watch Brian leave. He then turns around conspiratorially and goes toward the kitchen.

INT. STEWIE'S BEDROOM - CONTINUOUS

Lois is **jangling keys** in front Stewie.

LOIS

Goochie-goo!

STEWIE

Goochie-goo yourself.

Stewie pulls out a phaser gun and aims it at Lois.

STEWIE (CONT'D)

Now stop mocking me and hand over the magic keys with all due haste or you'll be spending your immediate future in an urn.

PETER (O.S.)

Lois, can you come down here?

Lois drops the keys and picks up Stewie as he reaches for the keys.

STEWIE

Damn you! What have you been locking away from me!

INT. LIVING ROOM - SECONDS LATER

ANGLE ON Lois carrying Stewie down the stairs.

LOIS

What is it, Peter? Oh, my...

WIDEN TO REVEAL Peter naked, covered in chocolate icing. His body is outlined by whipped cream.

PETER

Dig in.

LOIS

Peter, what are you doing?

PETER

Remember when I dressed up as fudgie the whale for our anniversary?

LOIS

(GIGGLES) How could I forget? You got that horrible skin rash from the frosting.

PETER

Oh crap! That's right.

Peter runs upstairs.

INT. SHOWER - LATER

A splotchy Peter is washing himself when he has an epiphany.

PETER

A-ha!

INT. BRIAN AND LOIS' BEDROOM - LATER

Lois is making a bed, when she hears music playing outside. She opens a window.

EXT. GRIFFINS HOUSE - CONTINUOUS

Peter dressed like John Cusack from "Say Anything," holds up a boombox. The theme from "Silver Spoons" plays.

ANGLE ON Lois leaning out the window.

LOIS

Peter, please...

As Lois listens she goes from angry to wistful. Peter smiles.

BOOMBOX

TOGETHER, WE'RE GONNA FIND OUR WAY /

TOGETHER, TAKING THE TIME EACH DAY /

TO LEARN ALL ABOUT THOSE THINGS YOU

JUST CAN'T BUY / TWO SILVER SPOONS

TOGETHER / YOU AND I

LOIS

Get in here, you big lug.

INT. BRIAN AND LOIS' BEDROOM - MOMENTS LATER

Peter, dejected, sits with Lois on one of the twin beds.

LOIS

Peter, I love you but I made a promise

before God. I can't go back on that.

No matter how tempted I am.

PETER

(WEEPY) I see. If you'll excuse me, I

need a tissue.

Peter exits to the bathroom and leaves the door open.

LOIS

It's hard for both of us, but we need to be strong.

PETER (O.S.)

(LOUD NOSE BLOW) The only thing that kept me alive on that island was you. (THEN) Hey, this toilet seat is nice.

LOIS

It's new.

PETER (O.S.)

What's this button do?

LOIS

You can inflate it for extra firmness.

SFX: Inflating noise

LOIS (CONT'D)

I'm gonna go shopping. You need anything?

PETER (O.S.)

No, thanks. (STRAINING) Ugh! That beer cut a path right through me.

Peter lets out a long **moan**. Lois breaks down.

LOIS

To hell with it. I need my man.

A suddenly turned-on Lois rushes into the bathroom.

PETER (O.S.)

Oh, Lois! I've missed you so much.

LOIS

I've missed you, too.

PETER

(THEN) Hang on a sec. (LONG BEAT)

Yehhhh-all done. Let's boogie.

SFX: Flush

LOIS

(BASHFUL) Oh, Peter.

They both **giggle.**

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. LOIS AND BRIAN'S BEDROOM - SAME

Lois and Brian lie in separate twin beds, reading. Brian tries to excite a mellow Lois.

BRIAN

I sold four cars today.

LOIS

Really?

BRIAN

Listen, I was just thinking, as we *are* married, maybe we should finally...

LOIS

I'm just not ready yet.

BRIAN

I know, I know, but...

Lois puts down her book.

LOIS

I'm tired, Brian. Let's go to bed.

BRIAN

(DEJECTED) Okay.

Brian turns off the light. The room goes totally black. After a moment there is a repetitive sound of **rubbing fabric.**

LOIS (V.O.)

Brian, what are you doing?

BRIAN (V.O.)

(EMBARRASSED) What? Me? Uh, nothing. I... have an itch.

LOIS (V.O.)

Oh. Good night.

BRIAN (V.O.)

Good night.

After a beat, the **rustling** starts again.

EXT./ESTAB. MOTEL 6 - DAY

LOIS (O.S.)

(GIGGLES) Peter, I feel so naughty.

PETER (O.S.)

Yeah, you're gonna see stars, baby.

INT. MOTEL ROOM - CONTINUOUS

PETER

This motel's got everything: Starz, HBO, Cinemax, even Trio for shows that got canned by fickle network executives.

LOIS

Oh, Peter. I love it when you talk pay TV.

They kiss.

INT. HUMMER DEALER OFFICE - NEXT MORNING

An upset Brian is on the phone.

SFX: Ringing

He hangs up.

BRIAN

Where could she be?

DIRK ADDISON, his sex-obsessed Aussie boss, enters.

DIRK ADDISON

Oy, Bri! Those hummers don't sell themselves. Even if that's what it says in the advert. (THEN) Why the gagaboo?

BRIAN

The what?

DIRK ADDISON

The gagaboo. Your chomper's all in a fromp? (MAKES A SAD FACE)

BRIAN

Oh... my wife's ex-husband's in town.

DIRK ADDISON

Afraid he's giving her the old rogalog? (NUDGE, NUDGE) Ringing a ding on the wong long, eh? (WINKS) Eh?

BRIAN

No! Lois is a faithful woman and Peter would never do that... I don't think.

DIRK ADDISON

Love is tricky, mate. Make you go troppo. Now, go help that bloke.

Dirk leaves Brian. Brian looks at Lois' picture and summons the courage to go out on the lot.

EXT. HUMMER DEALER LOT - MOMENTS LATER

Brian approaches a MALE CUSTOMER who is dressed in sunglasses, a Von Dutch hat and cowboy shirt. Brian does his best cheesy salesman.

CUSTOMER

What's this one cost?

BRIAN

Forget the price. This car makes you money. Trust me. I drive this car.

CUSTOMER

I would think you drived a wussy hybrid or something.

BRIAN

Ha! Me? Good gas mileage? Protecting our fragile environment? Forget it. No, I send half my paycheck straight to Saudi Arabia, and it's worth every penny. Why don't we head inside and talk numbers?

INT. GRIFFINS' DINING ROOM - NIGHT

The family is having dinner.

LOIS

How was work?

BRIAN

I'm telling you, I almost told that Aussie jerk where to stick it.

PETER

Chris, would you pass the butter?

CHRIS

Here you go, other dad.

Peter, looking sexily at Lois, crushes his corn into the butter, smashing it.

LOIS

Peter, you're ruining the butter.

PETER

If there's a better way to butter it,

I'd love to see it.

Lois bites a wedge of butter and licks Peter's corn.

CHRIS

All right, mom!

MEG

Ew, gross.

BRIAN

I think dinner's over. Kids, homework

time. Stewie, bed time.

STEWIE

No way, and miss the denouement of

this french farce? Fat chance.

Brian grabs Stewie and exits.

STEWIE (CONT'D)

Hey!

INT. STEWIE'S BEDROOM - LATER

Brian tucks in Stewie.

BRIAN

Goodnight, Stewie.

STEWIE

Your doggie daddy day's are dwindling.

BRIAN

I sense a tall tale told by a tattling

toddler.

STEWIE

Well, a blind bat beats butter better by the bandshell.

BRIAN

That makes no sense.

STEWIE

Maybe not but I'll tell you something that does. Lois and Peter have been (SUGGESTIVELY) doing it.

BRIAN

You don't know what you're talking about.

STEWIE

Don't I? Ah yes, the corn bit tonight was an exercise in nuance.

BRIAN

I'll admit they're flirting, but they'd never act on it.

STEWIE

My camera says different.

BRIAN

(NERVOUS) Camera?

STEWIE

I got them with the Kodac disc. And I didn't miss.

BRIAN

Show me.

STEWIE

What's it worth to you?

BRIAN

What do you want to do?

STEWIE

Hmmm. That's an interesting question.

EXT. MOUNT DOOM - NIGHT (CUTAWAY)

Lava flows from the mountain.

INT. MOUNT DOOM - SAME (CUTAWAY)

Stewie stands on tip of ledge over molten lava. He is putting the ring over his finger a little bit then retracting. Each time he begins to disappear and then he reappears.

STEWIE

(PUSHES) Eh? (PULLS OFF) Ohhh...

(PUSHES) Eh? (PULLS OFF) Ohhh... It's

like I'm on my own personal dimmer.

SAMWISE, played by a hobbit-like Brian, yells.

SAMWISE

Throw the ring, Mr. Stewie.

STEWIE

(PONDERS) Hmmm. Oh, yes. Let's see.

Clear conscience or all the powers of

middle earth? (MAKES A FACE) Duh!

Stewie starts to put the ring on his finger. Samwise lunges.

SAMWISE

Nooooo!

Stewie disappears as Samwise leaps through the now missing Stewie. He plummets to his death. Stewie reappears.

STEWIE

Stupid hobbitses. (THEN) Now to rule

them all.

Stewie exits.

INT. STEWIE'S BEDROOM - (BACK TO SCENE)

STEWIE

Can't see that happening, so how about you just say, "I'm a stupid mixbreed and Stewie is smarter than me"?

BRIAN

Smarter than I.

STEWIE

Don't you dare correct I! Me.

BRIAN

(RELUCTANT) Fine. "I'm a stupid mixbreed and Stewie is smarter than me."

STEWIE

Hm. That wasn't as satisfying as I'd hoped. Oh, well.

Stewie hands Brian a circular film disc.

BRIAN

How did you get it developed?

STEWIE

I had to go to, like, three labs.

Brian holds the film up to the light. He looks horrified.

STEWIE (CONT'D)

There are a few pictures of Peter at a Mr. Mister concert.

BRIAN

Oh my god. How could they?

Brian leaves enraged. A beat. Stewie clears his throat.

STEWIE

(SING SONG) Someone left the light on?

INT. LIVING ROOM - MOMENTS LATER

Brian comes downstairs and stops at the kitchen door. He hears Lois and Peter talking. He leans against the door.

LOIS (O.S.)

No, Peter. These past few days have been wonderful, but I'm with Brian now. Please don't make this any harder than it has to be.

INT. GRIFFINS' KITCHEN - CONTINUOUS

PETER

I don't want to hurt you or Brian. You're the two people I care about most.

INT. LIVING ROOM - CONTINUOUS

Brian is touched.

PETER (O.S.)

And also Chris and Stewie.

LOIS (O.S.)

And Meg?

PETER (O.S.)

The point is I love you. So, I'm gonna do the right thing and go away.

LOIS

Peter, I wish there was another way. I love you so much.

INT. KITCHEN - CONTINUOUS

Brian enters.

BRIAN

Hey, guys. I overheard you talking and--

PETER

Brian, it's not what you think. Actually, it probably is what you think. Look, I love Lois more than anything in the world, and she loves me. And if that makes you want to turn into Cujo and tear Lois' throat out, I'll understand.

BRIAN

No, Peter. I'm hurt but not angry.

PETER

So, you're not sore I nailed your wife? Repeatedly? In every room of the house? And in several motels you paid for?

BRIAN

(FAKE SMILE) Don't be silly. What you guys have is real. I love Lois, but... (KILLING HIM) only as a friend. First thing tomorrow, we'll go downtown and she'll be your wife again.

Lois hugs Brian.

LOIS

(QUIETLY) Thank you.

BRIAN

Now, if you'll excuse me, I have many months of drinking and smoking to catch up on.

EXT. HUMMER DEALER LOT - NIGHT

Brian is drunk and staggering with a bag over his arm.

BRIAN

I gave her my heart and SHE THREW ME AWAY! (HOLDS HEAD) Shhhh! Ow.

He stumbles over to a car.

BRIAN (CONT'D)

If I'm not her man then I don't have to (HICCUP) keep selling these gas-guzzling penis substitutes. YOU HEAR ME? (HOLDS HEAD, WHISPERS) Shut up.

He pulls out a can of spray paint and sprays the car.

INT. GRIFFINS' BEDROOM - LATER

The bedroom is back the way it was. Peter and Lois are sleeping. Brian comes in and stares at the couple. He **sighs** and gets on the edge of the bed, curls up and goes to sleep.

EXT. HUMMER DEALER LOT - NEXT MORNING

Dirk and the customer, Trev, stand talking.

DIRK ADDISON

How embarrassing. I feel like such a drongo. I'll have this fixed immediately.

CUSTOMER

No, don't. I think it captures exactly what I'm trying to say.

ANGLE from behind the two men looking at the car. It reads "FUCK YOU", but the men block the "UC" part. They both nod.

END OF SHOW